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AND STAFF

WISH YOU A HAPPY
HOLIDAY SEASON

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Hollywood studio Magazine

DECEMBER 1973 VOLUME 8 NO. 8

ON THE COVER

Claudette Colbert, Academy award winner and best actress, 1934, voted one of the ten best money making stars in Motion Picture Herald Fame Poll, 1935. She was born 1905 (Claudette Chauchin) in Paris, France and made her New York Stage debut in "The Wild Westcott's" 1925 and her first screen role in 1927 in "Love of Mike" with Ben Lyon which was followed by the Academy Award winning movie with Clark Gable "It Happened One Night" and her career began in earnest. Today, Claudette looks just as she did years ago, lives in a beautiful walled Estate in Barbados, swims at least two miles a day, water skis and is getting ready to do a play on Broadway.

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Claudette Colbert **lady of perfection**

By Teet Carle

† Showing Claudette Colbert proofs of all photographs made by Paramount studio cameramen of her during production of a picture, in the portrait gallery away from the studio was more than the ordinary courtesy shown an important, glamorous star.

Miss Colbert had a clause in her contract that forbade the release of any photographic likeness of her without her approval. She was the first Paramount actress to have such an understanding legally included in her pact. She studiously marked proofs from 8 by 10 negatives for retouching and she came to be an expert at emphasizing her unusual beauty and personality in a photo.

While this caution on the part of Claudette was a significant example of the perfection which the star applied to every facet of her professional and private life, she was forced to demand "still picture approval" through an embarrassing situation.

One afternoon while she was co-starring with Fredric March, she and Fred were asked by a publicist to sit closely together on a bench and pretend they were absorbed in reading a foreign magazine. The publicist had a couple of dozen different periodicals to be photographed.

The "shooting" was routine. One magazine after another. Same pose, same eye directions. Although a serious actor of Academy-Award calibre, March was fond of clowning. He sought to liven up a pose and suddenly moved his hand from in back of Claudette and pinched her shapely haunch with a full fist.

There was a yelp after the shutter clicked and the fun was presumably over. Not quite. Neither star was aware that the hand action was well within the frame of the photo. And nobody in the publicity department spotted a clutching hand in a "dull" photo. The print went to the specific magazine.

Somehow, it landed in the office of the Police Gazette, once considered a "ribald" publication ogled by men in barber shops. The periodical ran the photo, with a caption: "Like the Marines, Mr. March seems to have the situation well in hand."

It seems strange in today's era of permissiveness when a Marlon Brando can towel dry the nude body of a young actress for the screen that Miss Colbert would feel her screen image was being hurt. Maybe her indignation was over-played to give her a wedge to get that legal still approval clause. But



Claudette Colbert and Fred MacMurray teamed for the roles of "Betty" and "Bob" in Betty MacDonald's "The Egg and I," as filmed by Universal-International. "The Egg and I" marked an even half dozen co-starring roles for the popular duo during the years.



THE CUB LOOKED THE WRONG WAY... but it wasn't the cameraman's fault. A gift to Claudette Colbert from actor James Stewart and fellow-workers on the star's first picture at MGM Studios was this two-month old lion cub, direct descendant of the Studio's original trade-mark Leo the Lion. The cub has been named Leo, Jr. by Miss Colbert.

she got it and the right to kill photographs went with her to other studios where she worked.

In fact, Claudette was one of the Broadway stage actresses who resisted posing in bathing suits for several years. Stars of her status and training felt that body exposure was justified only if it was character delineation for a role. Otherwise, it was "Cheap."

John Engstead, then an art specialist in publicity, finally convinced Claudette that if Opera divas such as Grace Moore and Lily Pons posed in swim suits, why not she? John, who was to go on to become one of the nation's foremost photographers, got "leg" shots of Claudette in a one-piece suit during a sitting at her Holmby Hills house.

He had had little success in reminding Claudette that she had worn a costume for "Sign of the Cross" which showed a bare limb up one side to the level of the hip. "That was authentic character," she had explained. Engstead asked her about the famous scene in "It Happened One Night" when she hoisted her skirts so that a silk-clad leg could stop a car and she and Clark Gable could hitch a ride. "That was a story point," she replied.

John smiled. "So we are shooting you at home. You have a pool. You go in it. What do you wear — authentically? a Mother Hubbard nightgown?" Claudette saw the point. She posed.

Miss Colbert was a publicists'

dream. A photographer's delight, even if she permitted pictures made of her only when the left side of the face was in the camera's view.

It was my pleasure to work with her on numerous films, including "Boom Town" at M.G.M. When I talked with her about interview angles during the making of "Skylark," she remarked that she had been "over-exposed" in the publicity field. "Everything possible has been written about me," she insisted. "I've talked about everything in the encyclopedia."

Interestingly, that propelled a full-page feature sent around the world by the NEA Syndicate. The writer simply related all the things Claudette had done and said to publicize her movies and presented it as "The Star About Which There's Nothing New."

Although she had gone on the stage before college age, Claudette was an amazing student of almost anything. About that early age debut: Claudette had boosted her age up to 18 in order to work on Broadway and the birth date had been recorded. In Hollywood, she always was nettled at having her age printed at a figure greater than it actually was, but she was stuck with it.

Maurice Chevalier once told me that Miss Colbert was the only actress he knew who could speak both English and French flawlessly. Her memory was incredible. She read hungrily and retained so much that when she talked with almost any artisan doing work for

her, she "spoke his language." That knowledge included medicine, of course; she was married to a brilliant doctor.

Naturally, she studied herself and her profession diligently. One of the striking things about her was her captivating walk. She had perfected it by watching herself in shop windows as she strode down New York streets. Once, on "The Palm Beach Story," she told the director that a camera effect he wanted would never work. He insisted on doing it his way. The scene had to be redone.

During the early years of her movie career, Miss Colbert was the lovely, long-suffering wife. She was perfect for casting opposite a dignified personality like George M. Cohan. But the part was "blah." She agreed to appear in "The Phantom President" if Paramount would lend her to Columbia for the comedy, "It Happened One Night." MGM already had agreed to let Frank Capra have Clark Gable for that film.

Meanwhile, Miss Colbert had campaigned for the part of the wicked, sensuous Poppaea in "The Sign of the Cross." To convince DeMille that she could look treacherous, she created a breathlessly-revealing tunic and made a long, tedious screen test. De Mille was sold. But Claudette's contract called for her name to be first among all stars listed above any film's title. Fredric March and Elissa Landi (borrowed from Fox) already had been assured



During filming "I Met Him In Paris" - Paramount, A Hollywood - Hawaiian Happy Birthday party. Robert Young, Claudette Colbert, Louella Parsons and Melvyn Douglas celebrate.



Rare shot of Claudette as Cleopatra's Mother. The Queen of Egypt takes time out to talk to her mother. Resting between scenes of Cecil B. DeMille's "Cleopatra" at Paramount, Claudette Colbert chats with her mother, Mrs. Jeanne Colbert.

Hollywood's Hall of Fame

Selected by Robert Kendall from Eddie Brandt's "Saturday Matinee" collection.



Claudette Colbert and Henry Fonda in "Drums Along The Mohawk."



THE CURVES AND STRIPS FOREVER! Claudette Colbert, Paramount star may have a halo about her head but she has a devilish look in her eye, and woe to the man she encounters in this Banton designed dinner gown of black organdie striped with silver.



Basil Rathbone and Claudette Colbert starred in "Tovarich" for Warner Brothers.



A scene from the 20th Century-Fox production "Drums Along The Mohawk."



Ray Milland stars with Claudette in "Arise My Love." Paramount 1940.



Lights! Camera!! Action!! Claudette flashes a friendly smile to crew before cameras roll.



Claudette Colbert in smartly tailored slacks and her beautiful hair style.

Claudette Colbert and Ray Milland team for a Radio Show on CBS.



Claudette Colbert and William Gargan in "Four Frightened People" — Paramount 1933.



Movie Demon Analyzes
World Problems—

"Life's not so horrible" says Vincent Price

By Elmer Pasta



"Life's not so horrible. Look at all I've gotten out of it!" Vincent Price looked around the huge livingroom, and surveyed some of the hundreds of beautiful art treasures, found everywhere throughout his palatial Hollywood home.

"True, there's much sadness and a lot of terrible things in this world, but a great deal of good exists too! And I'm not just talking about material things. If we can simply survive long enough on this planet, maybe we can solve some of the problems and get back to enjoying unspoiled nature and the arts of man!"

Price, renowned Hollywood actor in over one hundred movies and respected art connoisseur, sat in a large and comfortable, stuffed chair. He was speaking his opinion of world problems — those which face all of us. "We all have a lot of work to do in order to get ourselves into shape, but I have faith it can be done!"

What does Price think are the three greatest problems facing the world today? "Limiting them to just three is hard to do! But I believe environmental pollution, our individual and minority rights, and national unity should be amongst the most important areas of concentration!"

The 62-year-old horror movie star, who's been featured in twenty such

films for American-International Pictures since 1960 (features grossing over \$50 million), has expressed a considerable amount of ecological concern lately. Price is involved sympathetically, along with comedian Jonathan Winters, with conservation and the American Indian. "Everyone knows these people are not getting an entirely fair shake from the government. We have to give their needs more attention!"

"And I don't have to go on about pollution," says Price. "We're all quite aware of it by now. But pure talk isn't doing us much good, is it? I recommend citizens joining some of these very good, helpful environmental cleanup organizations. We need such movements desperately!"

"But underlying all this," continues Price, "is the basic and true need for unity in the United States. Without it, we fail. WE've got to all pull together — all colors and creeds — in order to make it. I really think it's already necessary to our survival. Scientists continue to warn us of the ecological danger, but we've got to have teamwork to change things for the better. It's essential!"

What are some of the good things in life? Cultivated Price replies quickly. "Everything in art, of course!" The actor's magnificent, Spanish-styled mansion attests to his opinion. It is

full of expensive paintings, over a hundred statues, pottery, ancient artifacts of every description and giant sea shells. "Everything in good taste!"

But, what about the bad taste some critics say abound in Prices' many terror films ("Pit & the Pendulum," "House of Wax," "Dr. Phibes"), and which contrast greatly with his membership on the board of the Los Angeles County Museum and chairmanship of the Indian Arts & Crafts Council of the U.S. Department of the Interior?

"Some of the films are classics. Most of them are fun to watch. They're forever being revived, in theatres all over the country. All good art has a lasting quality. And these pictures, such as "The Fly," are never dated. They'll be just as good years from now as ever. What's more, my movies have always been enormously successful. They've even been played in the Museum of Modern Art. People who look down on these films are just snobs!"

Price also agrees with some psychologists who say horror flicks help ease everyday tension and provide an outlet for pentup aggression in viewers. "Motion pictures have always been the ideal means of escape. They're entertainment. I don't think films make people go out and cause harm to anyone, unless they're already a little wacky!" ***

Peggy Castle



Peggie Castle at the time she was still regarded as one of the brightest new stars in Hollywood. As Bette Davis' daughter in *Payment on Demand* ('51).

† Peggy Castle was one of the talented young stars who should have made it big in the '50s but, in the conditions of a contracting industry, didn't quite get there. She was found dead in her modest apartment above Hollywood Blvd., on August 11, 1973. An autopsy showed death from cirrhosis of the liver and a heart condition, but those who knew her best, wonder just how accidental the accident was? Judging from her life-style during the last three years, there is good reason for wondering. For Peggy's was an almost classic case history of the rise and fall of a beautiful Hollywood starlet.

Born Peggy Blair in Appalachia, Virginia on December 22, 1927 or '25, the only child of Elizabeth and Doyle Blair. Her father was an industrial relations director of a large corporation and for 10 years the family was kept constantly on the move. They settled eventually in California when Blair became studio manager for Goldwyn Studios. At 14, Peggy was modeling and ushering evenings at the Hollywood Bowl. After graduating from Hollywood High School in '44, her parents moved to Oakland and Peggy entered Mills College. In her second year, she won the highest scholastic award that school can bestow and as a theatre arts



Peggie and Richard Conte played such convincing roles in Warner Brothers' *Target Zero* ('55), there were rumors of real interest.

By Kirk Crivello

major, studied under the famous Madeleine Milhaud, formerly of the Comedie Francais in Paris. She made the rounds and was cast by Columbia in "When a Girl's Beautiful" (with another then unknown newcomer Joe Lansing); during a scene with Clifton Webb in "Mr. Belvedere Goes to College," she answered Webb back with some sharp ad-lib dialogue after he spoke abruptly to her. The scene turned out to be the funniest in the picture and brought her to the attention of important agent, Charles Feldman. Feldman took her to Universal where her career was littered with such desert milestones as "Buccaneer's Girl," "Prince Who Was a Thief," "Harem Girl," "Golden Horde" ('50-51).

Finally a choice part came along as Bette Davis' sensitive daughter, Diana, in RKO's "Payment On Demand." She was at her best in two films based on Mickey Spillane detective novels: As one of Anthony Quinn's luscious loves in "The Long Wait" and as Charlotte Manning, a whistle-bait psychiatrist who turns out to be the killer in "I, The Jury." Her swan song was as the American heiress Mario Lanza trails through the Eternal City in MGM's "Seven Hills Of Rome."

Following the ABC-TV "Lawman" series in 1960, Peggy found the going

increasingly difficult in the film world of the '60s and appeared infrequently on TV. Years seemed to pass with only scattered mentions of what she was doing in newspaper and magazine columns. And then suddenly, all but forgotten, the press reported her passing.

What had happened to that husky-voiced, green-eyed, sultry and superbly skillful actress, I wondered? I can still remember the shining-eyed young girl I met at the Fairmont Hotel in San Francisco so many years ago. At the time, I was sent by my high school paper to interview the young starlet who was on a personal appearance tour with Tony Curtis, plugging some long forgotten Universal feature which neither one appeared in.

How distant those glittering early days of her film stardom must have seemed at the end. She had been living her own role in the drama of life: Her 4th husband Arthur Morgenstern and her mother both died 4 months before her death; an unhappy relationship with her father and her only child, Erin McGarry, living with relatives in Huntington Beach.

Nobody will ever know what was in the mind of Peggy Castle on that warm August Hollywood night but perhaps now this tragic, bewildered girl is at peace. At all events, she never quite received her due. ***

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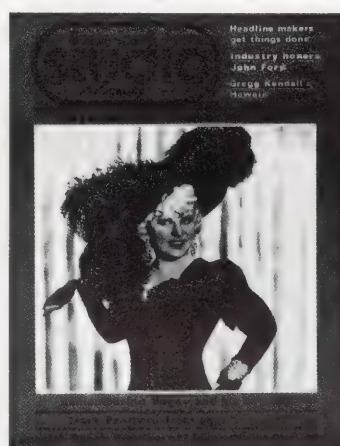
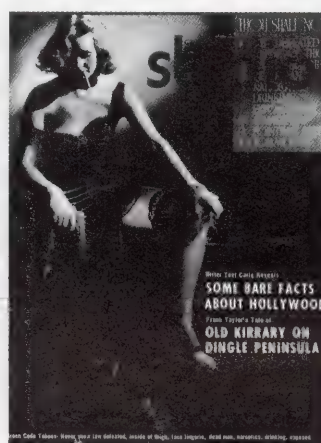
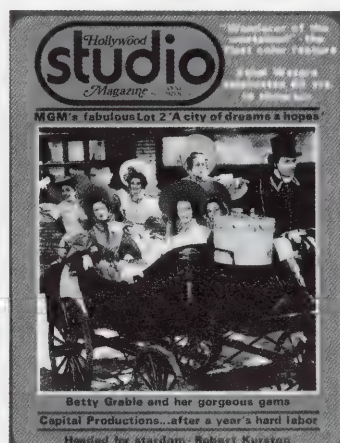
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The film maker and his tools or...

How Panavision makes movies look good

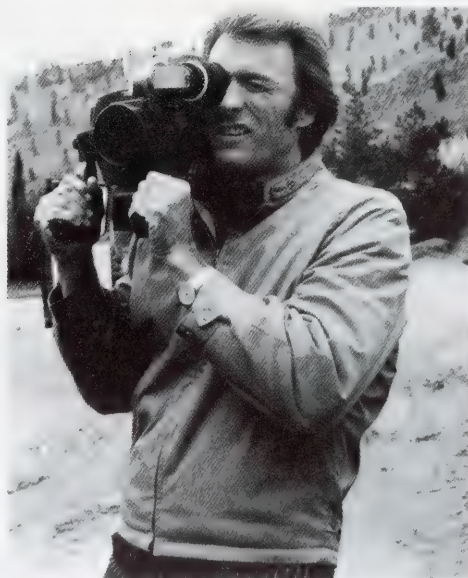
† Remember when Omar Sharif emerged in a glittering mirage in the distance of the desert and rode into the camera in "Lawrence of Arabia?" Or, in "McKenna's Gold," where the camera dwelt on the eye of an eagle and proceeded to follow it in flight 365 degrees into the air?

Neither of these scenes, considered to be among the unique uses of photography in motion picture history, could have been done with existing photographic equipment. They took the genius of Robert Gottschalk and his innovative company, Panavision, Inc., to get on the screen.

These are only two of many examples of special photographic invention that have made Panavision the leader in its field. Both were achieved because the film's respective directors, David Lean and Carl Foreman, came to Gottschalk with a problem. They knew what they wanted, but didn't know how to get it. Gottschalk sat down and invented a new lens to enable the directors to put their vision on the screen.

Gottschalk, a mild-mannered, soft-spoken man who is barely known outside the motion picture industry, may well be the most revered man in the field of motion pictures. His name has never been on a motion picture screen, but the name of his company has graced more than 1,500 pictures. Most of the films that have won photographic Academy Awards among them "Ben Hur," "My Fair Lady," "West Side Story," "Hud," "Fiddler On the Roof" and the like, have been filmed in Panavision. The company's cameras and lenses are used exclusively by Columbia Pictures, Warner Bros. and Metro-Goldwyn-Meyer and by almost every major independent producer here and abroad. Panavision equipment is distributed in Japan, the United Kingdom, most major areas of Europe and behind the Iron curtain.

Gottschalk himself has won seven Academy Award "Oscars" for his innovative inventions in the film industry, everything from new cameras to crystal quartz motors. And each



Clint Eastwood

new development has made it possible for a new look on the screen, a new way of presenting camera angles or the possibility of recording sound pictures in situations that heretofore could only be done by using a looping stage.

Gottschalk's immense new plant in Tarzana, California, to which he moved his 100-employee operation this year after some 15 years in over-crowded facilities in Santa Monica, is the mecca for film makers, who come from all over the world to map out their pictures with this "director's director" or to learn the varied new techniques developed constantly by his teams of highly skilled technicians and designers.

A typical day in the life of Robert Gottschalk is the recent visit of Gregory Peck, who brought director Charles Jarrott and cinematographer Sven Nickvist (famed as Ingmar Bergman's cinematographer) out to go over plans for "Here There Be Dragons," now filming around the world. Such a session, which might last

half a day, might be interrupted by a call from director Sydney Pollack, who wants to show Gottschalk's newest camera, the Panaflex, to his stars, Robert Redford and Barbra Streisand. They were shooting "The Way We Were" and discovered the new Panaflex, the world's first and only totally silent hand held reflex camera, could save them several days of shooting time because of its size and silence.

Similarly, Clint Eastwood is a regular at the Panavision plant. As a producer and director, Eastwood has never made a picture without Panavision and became the first to get the new Panaflex for his latest film, "Magnum Force." Eastwood's cameramen on this picture estimate the Panaflex saved the company several days of shooting time and several hundred thousand dollars on the film's budget.

Panavision began on a \$500 shoestring budget and rose dramatically overnight. Gottschalk had been involved in underwater camera equipment, having invented the first camera used with the first aqua lung. He discovered, with the advent of CinemaScope, that theatre owners needed a projection lens which could be interchangeable between the regular 35mm projection system and the widescreen CinemaScope system. He invented it and couldn't ship the orders that came pouring in. Soon, he invented a CinemaScope camera and Panavision was on its way.

Uniquely, Panavision doesn't sell any of its equipment, preferring to lease it in order to assure there is never an outmoded piece of equipment on the market. Thus, when a studio makes a picture with Panavision equipment, they are always getting the latest refinements in the facilities.

The point of Panavision is to aid in the development of motion pictures. "If movies are going to progress," Gottschalk states, "then it's absolutely necessary that constant engineering developments are made — and that's what we're in business for," he stresses. ***



HAPPY DAYS ARE HERE AGAIN! — Carol Channing is back in "Lorelei"

Carol Channing - Queen of nostalgia

By Robert Kendall

† Superstar Carol Channing has proved herself the queen of nostalgia in her stage and film appearances such as the current "Lorelei Lee" stage hit, wherein she is the legendary flapper, who immortalizes, "Diamonds Are A Girls Best Friend." Considering inflation, the words in this happy musical song hit were never more true.

Carol's incredible smash hit, "Hello Dolly" brought back the glitter of the nineties, and Carol made the box office jingle to the biggest grosses in stage history.

Portraying Dolly Gallagher Levi, she never missed one of 1,273 performances, and never played to an empty seat. The show grossed, \$17,568,000, and the original cast album has outsold any other Broadway album.

"Thoroughly Modern Millie" was another journey back to nostalgia-land, and the song hits of another era proved the perfect frame for her "genius."

The seven-week Schubert Theater engagement brings to Los Angeles a company of sixty people, truckloads of lighting equipment, hundreds of costumes, reminiscent of the days of Florence Ziegfeld, Charles Dillingham, and George White.

"Lorelei" gives a wild-eyed account of how she met her rich husband, and how she got him to marry her. She does all this amidst more diamonds and glittery glamour than the stage has seen in years. 17 new songs, \$100,000 wardrobe, and Carol Channing is on. The show is on tour and Broadway bound, where the Queen of Nostalgia will reign once more when the show opens in New York City. ***



Tamara Long and Carol Channing keep audiences entertained with their comic antics in "Lorelei" musical comedy revival of "Gentlemen Prefer Blondes."

DOWN MEMORY LANE

By Jess Hoaglin

A regular Studio "Nostalgia" feature bringing you the all time greats



Donald Woods

Prominent stage and screen actor Donald Woods was born in Brandon, Manitoba, Canada. He attended the University of California at Berkeley where he was a drama major and after graduation joined a stock company and toured the country as leading man in numerous plays. After several years on Broadway where he gained an enviable reputation, Woods came to Hollywood in 1935 and was signed to appear opposite Jean Muir in Warner's "As The Earth Turns." When this film was completed he was immediately signed for the role of Charles Darnay in "Tale of Two Cities" and followed this with roles in approximately seventy films including "Watch On the Rhine," "Bridge of San Luis Rey" and "Never Say Goodbye." Between film assignments he returns to the stage at every opportunity. In 1960 he opened in "Two for The Seasaw" at the La Cienega Playhouse for a six-months run and a few years later returned to New York for the Dore Schary production, "One by One" at the Belasco. He is still very active on the stage and just recently completed a long run in "Soldiers" and "You Can't Take it with You" both at the Goodman Theatre in Chicago. At the present time he is in Seattle where he

is guest artist in "That Championship Season" by Jason Miller, playing at the Seattle Repertory Theatre, Seattle Center. He will return to his home in Palm Springs in December, and spend his spare time on the tennis courts, as he is an avid player and a charter member of the famous Racquet Club. Married to the former Josephine Van der Horck, Woods is the father of two children, son Conrad, a Palm Springs tennis pro and artist, and a daughter, Linda Woods Drew, a Dallas housewife.

Jessica Dragonette

One of the truly great broadcasting personalities of all times, Jessica Dragonette was born in India but came to the United States when only a child. Soon after her arrival both her parents died and Jessica was placed in an orphanage. She began her fabulous career as the voice of the angel in Max Reinhardt's production of "The Miracle." She later appeared on one of the first telecasts in history and was one of the many stars in the first broadcast from the new NBC Studios, in Radio City. For many years she made appearances on the top radio



shows of that era, including Ford Motor Company, Palmolive Soap, Pet Milk and Cities Service. Many radio firsts were Jessica's, such as "Hello, Germany" and "Farewell, Amelia Earhart." Between radio broadcasts during World War II she traveled all over the United States and Canada for the war effort, selling bonds and visiting servicemen in hospitals and training camps. She established the longest commercial record for broadcasting of any singer in the world. For her endeavors during the war years she was honored by the American Legion, made honorary colonel of the Air Force, received the Treasury Department's Silver Medal, Army and Navy Wings, and was decorated by Pope Pius XII. At the height of her career Jessica made only one appearance on the motion picture screen since all of her time was devoted to radio. She was seen in "The Big Broadcast of 1936" although she did not come to Hollywood as the segment was filmed at the Paramount Studios in New York. Today Jessica lives in New York and is the wife of New York businessman Nicholas Turner. Several years ago she completed work on her autobiography, "Faith is a Song" and continues to do concerts when time permits.



Thalians salute Sammy Davis Jr.

† More than any other charity, the Thalians have succeeded over the past 18 years in putting on the best shows and getting the greatest turnout. This year was no exception despite the failure of Sinatra to appear as scheduled in the "Follies '73" salute to Sammy Davis, Jr.

Another \$2,000,000 was pledged in this "Dedication Year" for the Thalians Community Mental Health Center. The handsome Thalians Magazine, put out each year by Gloria Luchenbill and artist Chuck Ross, raised \$47,000 toward the grand total of \$168,000.

A memorable evening for a wonderful cause as you can see by this layout photographed by Stan Adams.

(1) Sammy sings as Sammy Davis Sr., Richard Roundtree, Jack Haley, Jr., Ruta Lee and Brock Peters applaud. (below)

(2) Sammy, Gloria DeHaven, Gene Kelly, last year's "Mr. Wonderful," and Thalians prexy Ruta Lee.

(3) Sammy Davis, Sr., producer Jimmie Baker, Sammy holding "Mr. Wonderful" award, Altovese Davis, director Jack Haley, Jr., Lynda Day and Chris George. Baker and Haley were presented champagne coolers for their services to Thalians.

(4) Zsa Zsa Gabor, Joe Bolker, Ruta Lee, Gloria Luchenbill, Mac Krim, and Gloria DeHaven.



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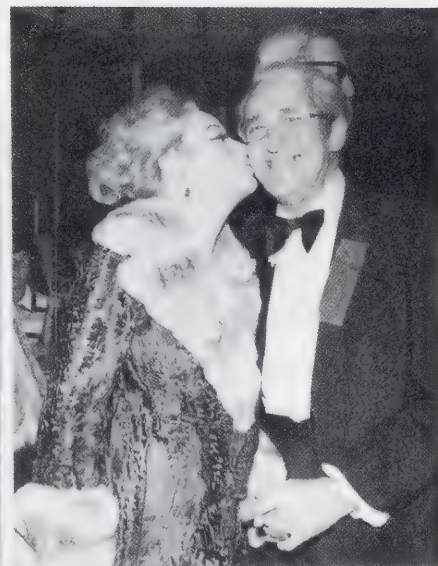
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Sharing Sammy's glorious night — wife, Altovese, Mayor and Mrs. Tom Bradley.



MGM exec Dore Freman gets a kiss from Phyllis Diller.



Reception line: Cheryl Clarke (Thalian board member), Altovese and Sammy Davis, Ruta Lee, and hard-working Thalian Mac Krim and Lita Heller.

Lucille Ball and Gary Morton enter Beverly Hilton International Ballroom. (Photo by Yani Begakis, Roy Cummings, Inc.)

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JACK ONG

THE WAY WE WERE — The stars are magnetic, their performances outstanding. The sets and period costumes are near perfect, all captured in glossy color. Even the theme song fits, coming off as more than just movie music. The trouble with Ray Stark's latest film is its story line: you're never sure what it's trying to say. Too much persuasion to be pure narrative, too much rambling narrative to be convincing expostulation. Writer Arthur Laurents, in adapting from his own novel, should have made up his mind whether to create a love story set against political unrest or a strong statement against the ugly House Un-American Activities Committee hearings underscored by their effect on a young Hollywood couple.

As it stands, "The Way We Were" is a rather dull love story with touches of the chaos of the McCarthy era. Pretty confusing.

For such a major shortcoming, the film succeeds by presenting Barbra Streisand and Robert Redford at their best. They are marvelous together, Miss Streisand (in her most rewarding role since "Funny Girl") as a campus radical in the 30's and Redford as an easy going jock with a talent for writing. Their unlikely meeting of the minds, and, especially, of the hearts, makes up the film's theme. Miss Streisand's characterization of the young girl who matures into a fierce, independent woman is particularly effective.

JONATHAN LIVINGSTON SEAGULL — The most exciting thing about this movie of Richard Bach's legendary parable is the publicity it got when Bach sued for an injunction against the film's release. Songwriter Neil Diamond followed suit with a case all his own. Back to Bach: he did the screenplay with producer-director Hall Bartlett, but apparently didn't discover until too late that the job couldn't be done well. But an injunction?! After all, seagulls were his own idea.

Diamond's score, his first for flicks, plods along with all those strings and dramatic points, sounding suspiciously like an instant replay of Neil's greatest hits.

The photography by Jack Couffer is something else, though. It is spectacular, the projects second most exciting thing. Hats off to the bird trainers, who, like Bach, discovered too late that the job couldn't be done, since seagulls cannot be trained.

"JLS" is almost devoid of pace. Pretty ironic for a bird that's supposed to fly so terribly fast!

THE HIRELING — How refreshing to see Sara Miles in a departure from those boorish roles she gets as shrews or sluts (usually a combination). In this beautifully mounted film directed by Alan Bridges, Miss Miles is a victim of the world about her, totally set upon, virtually helpless despite her wealth and station. She gives a stunning portrayal opposite Robert Shaw, no less stunning as a chauffeur on the opposite pole of the caste system, in love with the vulnerable creature who hires him.

MEAN STREETS — Robert De Niro and Harvey Keitel made good starring debuts as New Yorkers trying to live through and rise up out of the Italian ghetto and maybe carve a little niche in the Mafia. Director Martin Scorsese has pieced together some tremendous moods and events, enough for an excellent hour on TV. His film, unfortunately, runs 110 minutes.

ON STAGE

BRECHT: SACRED & PROFANE — An impressive double bill of "The Mahogonny Songplay" and "The Measures Taken" presented by a large cast that includes Oscar nominee Catherine Burns ("Last Summer"). Kurt Weill's music score to "Mahogonny" and Hanns Eisler's for "Measures" are used. Through the 16th at the Mark Taper Forum.

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LEE GRAHAM - MAN ABOUT TOWN

† From her beginning in movies, Eva Marie Saint, who is far from one, played too many saintly roles ("On the Waterfront," "That Certain Feeling," "North By Northwest," etc.). Feeling "Once you're on a pedestal, you have to blast it away," Ms. Saint blasted, and how, at a formal dinner by emitting a forbidden four-letter word and shocking the dignified gathering of Hollywood's great. Having changed her image, she got a chance at some torrid love scenes with Warren Beatty in "All Fall Down."

Eva Marie came back, on stage and saintly (if you call virgins saintly) at the Huntington Hartford in Tennessee Williams "Summer and Smoke," providing a sensitive evening in the theatre.

At a black-tie post-performance supper dance in the Cave des Roys, the Hartford's Jimmy Doolittle introduced Eva Marie. Ms. Saint made a brief speech (no four letter words) looking like a dignified beauty who lives up to her name.

The Tropicana Hotel in Las Vegas went all-out to premiere its new Superstar Theatre, importing plane loads of press and celebrities for a fun-filled weekend. It seemed only logical that supertalent Mitzi Gaynor open the Superstar. There were parties after her show both the first and second nights. Mitzi, after working so hard on stage, looked relaxed in beautiful gowns for which she has the body. Hard to believe that Mitzi, greatly disciplined today, once gained 40 lbs. and almost ate her way into the twilight zone of hasbeendom.

Peter Marshall of "Hollywood Squares" was with Sally Inhat, widow of actor Steve Inhat. Don't be surprised if they end up at the altar after his divorce is final. Shirley MacLaine, who will play the Superstar this spring, was with constant companion, Pete Hamill. Don't expect them to marry, because Shirley evidently has no plans to divorce her husband of 20 years, Steve Parker.



MAE WEST AND CAROL CHANNING after Shubert performance of "Lorelei." (Photo by Yani Begakis, Roy Cummings, Inc.)



OUR MAN ABOUT TOWN discusses "Day For Night" with director and star, Francois Truffaut and Jacqueline Bisset, at reception following Screen Directors' Guild showing.

Jacqueline Bisset's six year romance with Michael Sarrazin was supposedly over. Adding fuel to the fire was the fact that Michael and Jackie no longer shared the Malibu beach house and she was seen everywhere with Francois Truffaut who gave her the break of a lifetime when he signed her for the lead in Warner Bros. "Day For Night."

Working together in France, the director, separated from his wife, Madelin, and Jackie, separated from Michael, found they had great admiration for each other and enjoyed being together away from the set. Sarrazin, reportedly, was far from happy about the situation as he toiled on a low-budget remake of "Frankenstein."

Thirty-year-old Jackie's hobby is to "look at people and have people around me of all ages." Boyish Michael and mature Truffaut are her particular favorites.

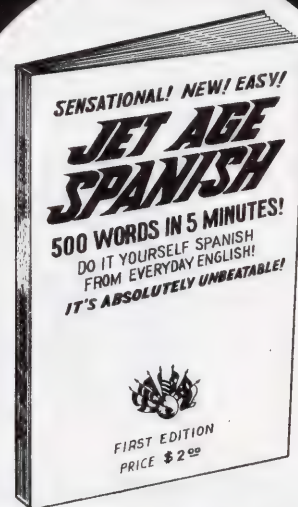
Jackie attended the French Lycee school in London before becoming a model and actress. She met Michael when she came to the States to play opposite him in "The Sweet Ride." Evidently she took one look at the handsome Canadian and knew he had the key to her ignition because in no time flat they were living together.

At the Directors' Guild invitational screening of "Day For Night," eyebrows went up when Jackie arrived with Sarrazin. What about her rumored romance with Truffaut? She continued seeing Francois in the daytime doing interviews on their excellent film. For movie buff Truffaut (he dedicated the picture to Lillian and Dorothy Gish), his greatest compliments at the post-showing reception came from two all time great Hollywood directors, William Wyler and George Cukor.

Patricia and Phillip Barry hosted a large party in their Brentwood home honoring Robert Nathan on the publication of his 40th novel, "Summer Meadows," in his 80th year. Appropriately, Mrs. Nathan (Anna Lee) wore a becoming chintz designed by Werle depicting meadows of field flowers.

In addition to Margaret O'Brien, Dorothy (McGuire) and John Swope, writers like Irving Wallace, Irving Stone, Jack Smith, John Weaver, Jerome Lawrence and Robert E. Lee were all over the place.

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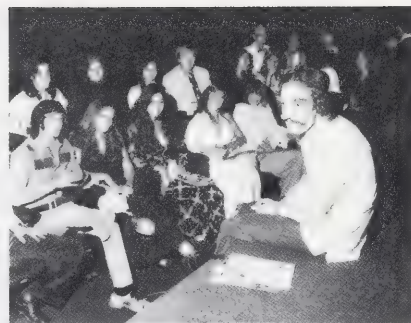
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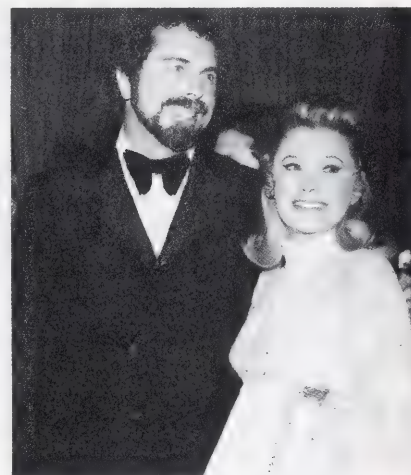
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RICHARD CHAMBERLAIN with his
Cyranoise, talks to students from Valley State
College after swashing and buckling on stage
at Ahmanson.



CESARE DANOVA congratulates Eva Marie
Saint and husband-producer Jeff Hayden on
production of "Summer and Smoke" at
Hartford. (Photo by Irv Antler)



June Allyson.

"Broadway Melody," highlights
include Gable, Harlow, Crawford and
even Garbo kicking up their heels in
musical numbers.

Stars of Metro's golden era on hand
for the showing and reception
following at the studio were Fred
Astaire, Jane Powell, June Allyson,
Ann Miller and Cyd Charisse.

I was put in a nostalgic mood
enroute to the studio when I stopped



FRED ASTAIRE AND JANE POWELL were reunited on MGM lot after showing of "That's Entertainment" against poster of "Royal Wedding" which they made 20 years ago.

by the Consul General of Sweden and Mrs. Walter Danielson's party. The first two people I saw upon entering their Fremont Pl. mansion were Janis Paige and Yvonne de Carlo.

Theatrical openings are usually accompanied by post-performance soirees, but the Women's Council of KCET/28 went one better with a pre-performance party in the Ahmanson plaza before the benefit preview of "Cyrano de Bergerac," followed by a supper dance in the Pavilion and El Dorado Rooms.

Star of the evening, on stage and off, was Richard Chamberlain. By the time he reached the party, his Cyranose had been removed (that took 20 minutes), but not his handlebar moustache, which he grew for the role.

This marked Chamberlain's second starring engagement for Center Theatre Group. Two seasons ago he made his hometown debut (born and raised in Beverly Hills) in "Richard II." Watching this superb 38-year-old actor in classics like "Richard" and "Cyrano," it's hard to remember his bland, squeaky clean, All-American image as young Dr. Kildare.

Sorry to report silent screen star, William Haines, is seriously ailing. The 73-year-old Haines, who become one of the most successful decorators in the country after his retirement from films, is responding nicely to cobalt treatments.

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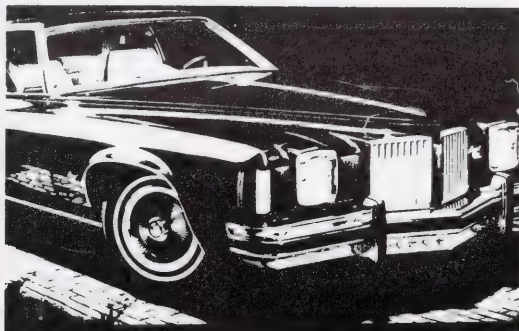
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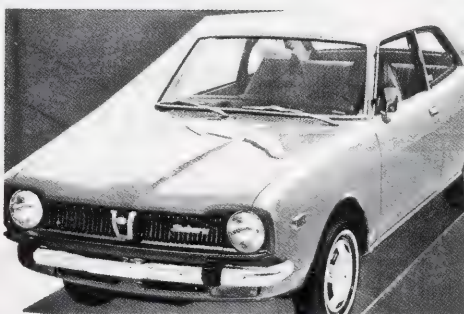
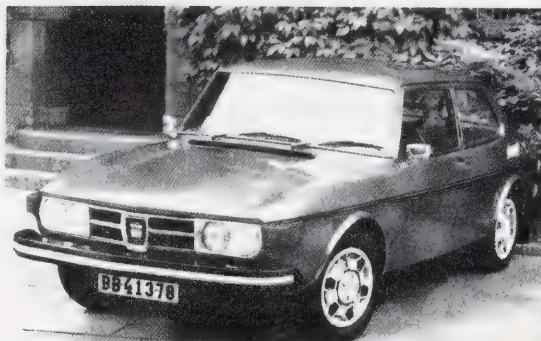
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Carol Channing and "Lorelei" have come and gone at the Shubert. It was almost a one-woman show and Channing fans, of which I am one, loved it.

Carol remained an oversized Kewpie doll with saucer-shaped eyes and incredibly long legs as once again she portrayed "the Little Girl From Little Rock," the same comic creation she did so successfully in "Gentlemen Prefer Blondes" in 1949 on Broadway.

Seattle-born Carol, daughter of a Christian Science lecturer, has been ham-bitious since her days at Bennington College.

In private life, Carol is married to Charles Lowe. He was preceded by Greenwich Village writer Theodore Naidish and football player Alexander "The Murderous Axe" Carson. Carol's son, Channing Lowe, is a student at Williams College.

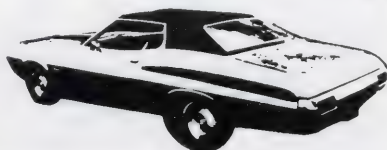
Following the preview of their block-buster, "Mean Streets," at the Westwood Plaza, Warner Bros. hosted an Italian-style dinner (in keeping with the film's little Italy setting) at Chasen's. Naturally talk centered around the explosive movie with its brilliant performances. "Mean Streets"

received excellent reviews and is cleaning up at the box office.

Saving the best to the last, socially speaking, we come to Dorothy and Harry Jameson's welcome party for John Carroll and his wife, Lucille, back briefly from their home in St. Petersburg, Fla. to discuss business on their new film producing company. Dorothy and Harry arranged a beautiful black-tie dinner for 40 in their Beverly Hills home, catered by Milton Williams.

Danny Thomas emceed an impromptu floor show filled with warmth as guests did their bit to welcome the Carrolls and demonstrate their love for the Jamesons. The line-up of talent consisted of master showman Billy Daniels, Helen Grayco, Rosemarie Thomas (Danny persuaded his wife to do an imitation of Rose Murphy), Anne Jeffreys, George Burns, Gloria DeHaven, Elizabeth Allen, Fernando Lamas, and even Mary Pickford's husband at the piano singing about Will, Buck, and Ginger ending with "I'm a Rogers who's your Buddy." And, of course, John Carroll sang with that robust quality that always made the ladies swoon. ***

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(1) Toulouse Latrec posters and an antique cash register are part of the funky decor in Yellowfingers French cafe with owner-host Andre Ramillon shown taking a break.

(2) Talented pixie-singer, Enzo Gagliardi, of La Strada opera/theatre / restaurant duets with guest Tony Dalli (3) Regal Femy Cramer assists brother Vic Bernardo nightly with hostess duties at China Trader.

'Round the good tables

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† Here where snow seldom falls, we're all readying ourselves for a merry holiday season with a large part of festivities and gaiety closely tied-into the restaurant scene. Of special note is the Christmas month menu of Christian and Elizabeth Bernaert's long-time popular Michael's Canoga Inn, 21129 Sherman Way, Canoga Park.

Chris, as you know is a native of Belgium — a country whose cooking is held to be by some authorities "an addition to the refinements of French cuisine." At any rate, Chris will be offering some famous Belgian dishes during the month of December, and they are traditional at the same time in his native land.

Canoga Inn will offer Waterzoie de poulet, a Belgian chicken soup which isn't really — it's served with vegetables and very special. There will be the famous Belgian Hare served Flemish-style; one of my favorites, anguilles au vert which are eel with sorrel, lemon, white wine, egg yolk in the sauce and accompanied by spinach; carbonnade Flamande, the delicious Belgian beef stew made with beer, and for dessert, Chris' own Cafe Liegeois, a marvel of ice cream, Grand Marnier, Kahlua and "the bartenders secret."

The regular menu will be offered,

too, and don't forget the new hours and days of Canoga Inn; a half-hour added to luncheons (11:30 'til 2:30 now) Tuesdays through Fridays; dinners served nightly from 5:30 Tuesdays through Saturdays. Closed Sundays and Mondays. Reservations suggested, particularly for the Belgian dishes. 340-6446.

Robert Lee of Ho Toy's Cantonese restaurant is reminding us that they have the largest take-out department in the Valley, and what family doesn't enjoy the delectable Chinese dinners Ho Toy's has been supplying for these past 19 years.

Furthermore, Robert reminds us, Ho Toy's hasn't raised their prices since April (which must be some kind of a record) and those ladies and gentlemen exhausted from Christmas shopping and holiday soirees will enjoy the relaxing dining room and Ming Toy cocktail lounge for both dinners and luncheons.

Complete special luncheons including soup, tea, almond and fortune cookies range \$1.85, \$2.15 and \$2.45. These all include a portion of fried shrimp and fried rice with egg foo young the main lower-priced entree; pineapple spareribs, the middle-of-the-road priced, and mandarin duck plus barbecue spareribs

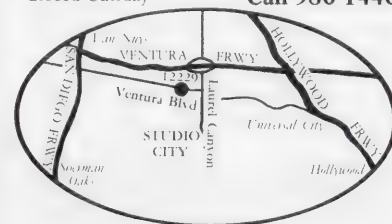
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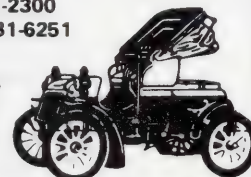
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on the latter. A la carte luncheon most reasonable, too, and Ho Toy's mouth-watering nest of appetizers (golden fried shrimp, chicken egg roll, barbecue ribs, chee bow gai and rumaki) still a bargain at \$3.50.

Lavish nighttime dinners, family-style for two or more persons, from \$3.85 each per person for egg flower soup, fried shrimp and chicken egg roll, pork chow mein, pork fried rice, sweet and sour spareribs, and for three persons add almond chicken; four persons, pork foo young. Other family-style feasts \$4.85 each, \$5.55 each and a gourmet treat at \$6.25.

Single complete dinners, too, at Ho Toy's, from \$3.25 and a lavish assortment of a la carte dishes plus glamorous Polynesian cocktails from the bar. Ho Toy's is open every day of the year except Thanksgiving. Call 783-0460 for reservations or to order take-home food.

Haven't been there as yet but my informant tells me the Beef 'n Barrel is a lively fun place to go, particularly for beef-addicts. With dinners, there's a salad bar, and a good soup also accompanies. A roster of beef dishes include Foreman's Steak, the Hen & Steer, Seaman's Choice, Trucker's Special, Stockboy's plate all under the menu heading of Bill of Lading — so you get the idea?

There's a great prime rib sandwich noontimes according to my restaurant sleuth, and even a dessert named Flaming Peach Barrel — where will it all end?! Manager of this newcomer is Bill Sink — they're open for luncheon and dinners, but for more info call 886-1005.

Harley Cole, that long-time impressario of prime rib, and bossman of the Iron Horse, Ventura Blvd. in Studio City contends that even the rich like to save money — something we've always suspected, too. That includes us poor folk.

Anyhow, Harley is selling his famous prime rib dinners at \$5.95 per complete with Idaho baked potato and a nicely-dressed salad. This is one of many delicious dinners on the menu and all are reasonably-priced.

Iron Horse is open for luncheon, too, and you just may spot your favorite television star sitting in there munching away. It's been a hangout for years of nearby studio personnel as well as celebrities.

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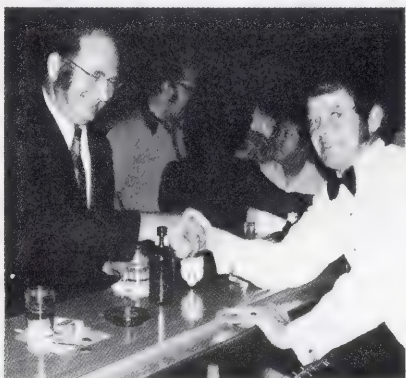
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specials at Paul's French cuisine, Le Petit Montmartre at 3801 Riverside Dr., Toluca Lake - Burbank. Paul's exceptionally fine chef can really do some wonderfully delicious things with chicken. I've tried them all — chicken with garlic, chicken au champagne, coq au vin, and chicken Tarragon — nobody else around can touch him for nuances of flavor on these dishes, and best of all, when



SOMETHING NEW — Co-owner/host Jill Baron, left, joins the table of dinner guests actress Naomi Stevens and husband, Bob Burns Jr., to show them the new wine list at Puerta del Sol Mexican restaurant in North Hollywood.

(Center Photo) **STOUT HANDS** — Irish togetherness at North Hollywood's lively Glocamora Inn is indicated by this crossing of the bar by long-time friends, from left, Chris O'Shea (President of the Gallic Athletic League) and Ernie Kinsella (co-owner of Glocamora Inn).

(Lower Photo) **MENU MAGIC** — Chef Milan Pavlovic, center, beams as actor William Campbell and his Yugoslavia-born wife, Tereza, read the delicious dishes included in the dinner menu at Milan's in North Hollywood.

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owner-host Paul Manod offers them as a nightly special, they are usually in the \$5.50 range complete with tempting cold hors d'oeuvres, soup du jour or onion soup, or salad, plenty of good French bread and butter, your entree, vegetable and potato du jour, and choice of creme caramel or mousse au chocolat for dessert! Whee! Whatta way to go, and whatta way to pare your dining out budget!

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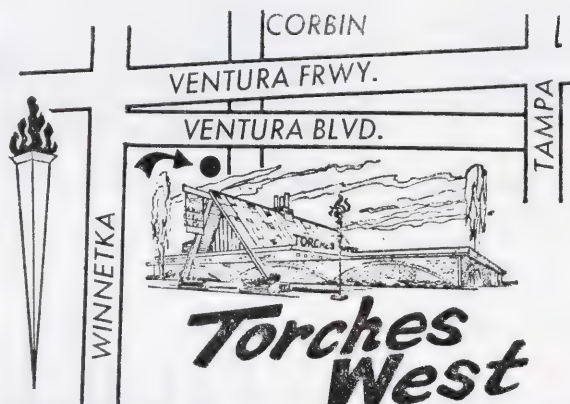


PORKY PIG AND BUGS BUNNY are in on the act as J. W. Marriott, Jr., President of Marriott Corporation, signs a contract to use 17 Warner Brothers cartoon characters in the three family entertainment centers planned by Marriott. The characters, who also include Road Runner, Elmer Fudd and Yosemite Sam, will appear "live" and in graphic reproduction at Marriott's Great America parks in Santa Clara, California, the Chicago/Milwaukee region, and Greater Washington, D. C. The first park will open in Santa Clara, south of San Francisco, in 1975.

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entertainment whatever, a great place to top off the evening is at Andre Ramillon's charming Yellowfingers French Cafe, 15013 Ventura Blvd., Sherman Oaks.

Recently we dropped by after hearing a stunning concert by pianist Jacob Gimpel, and the French touch of Yellowfinger sustained our happy mood. I enjoyed a delectable cheese crepe (they are served in French porcelain baking dishes, too!); my friends Michael and Vashti Gaszynski (he's formerly of Michael's Canoga Inn; now of the Polonaise in Beverly Hills) enjoyed a sausage, cheese and tomato crepe, and spinach crepe.

A very good carrot cake was enjoyed by Vashti and myself, and Michael went all out with a coupe aux marrons, that shamelessly rich chestnut puree which is devastating to the diet but irresistible.


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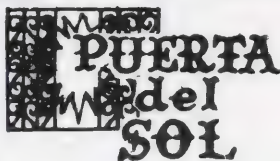
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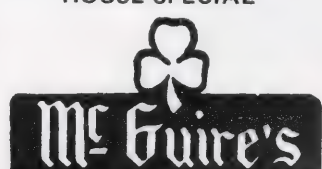
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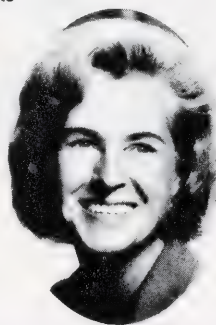


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Michael Caine's new image

"'Sleuth' is the beginning of a new era for me and the end of 'Alfie,'" he explained in those wonderfully resonant tones that flip his femme fans.

Not that he has anything against 'Alfie' which first shot him up the ladder to fame. "It's just that it would be regression to go back to 'Alfie' or even 'The Ipcress File,'" he ventured. "I'm beyond that now. In my own opinion I gave the best performance I've ever given in 'Sleuth' and also reached a plateau on which I could not improve with what talents I possess."

That must be a comfortable feeling. How many performers can look back on their last film without cringing!

So how did he break into the mad world of films?

"It wasn't overnight, I assure you!" he laughed. "I started as stage understudy to Peter O'Toole which is a hopeless path to recognition as O'Toole wouldn't miss a performance even if he had to be carried on!"

As it happened though, there came that day when O'Toole did bow out by accepting a role in "Lawrence of Arabia" so Caine took his place before the footlights, spending ten years in all on the stage.

"My preference is films though," he added, "for many reasons, including money. I've had excellent breaks and few regrets. The only picture I wish I could have done was 'Two For the Road' with Audrey Hepburn. I was jealous for the first time — of Albert Finney — as his role was just the sort I think I could have handled well."

ON STARDOM: "A lot has been said about the difference between American and British actors. I personally think good actors are the same everywhere. But bad actors in America differ from bad actors in England in that here they're rich and in England they're poor!" That was a new angle on an old question, apropos of the "at liberty" actor in the



Michael Caine

Hollywood Unemployment line waiting for his \$65 check although he'd drawn \$14,000 the week before!

But stardom, Caine recalls, can have some drawbacks.

"I did a cameo role in a film as a favor to two friends (the star and producer), with my name above the picture's title, only to have the film receive disastrous reviews with the blame laid squarely at my feet! I learned a lesson from that one. I will never appear again unless I can take full responsibility for the performance!"



Michael Caine
in one of his films "Too Late The Hero."

What's next on the agenda?

"It's going to be difficult for me to follow 'Sleuth,'" he said. "It was such a pleasure working with a fine script and people of the stature of Olivier and Joseph Manckiewicz. I feel I should now do an adventure film where I'm not in competition with myself. I have several offers and think I'll choose 'The Levanter.'"

What's it like working with the distinguished Olivier?

"Delightful!" Caine replied spontaneously. "Snob that I am, I was impressed that I was appearing with a Lord. Actors such as Sir Alec Guinness, Sir Cedric Hardwick and others have been knighted but Olivier is the only one accorded that title. That means he can sit in the House of Lords and is part of the governing body of England."

Caine admitted being initially in awe of his co-star, but not for long, thanks to Olivier's cordiality.

"He sent me a note just before shooting began saying in effect he hoped after the first two minutes we'd dispense with formalities." From then on we were on first-name basis."

So what else was new with the new Michael Caine?

"I'm married now," he beamed, "to

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Santa Claus "might" bring you an autographed photo of Vera Hruba Ralston if you can name the stars in this line-up from "Big Broadcast of 1936." Left to right: Wendy Barrie, Jack Oakie, Lyda Roberti, Henry Wadsworth, Gracie Allen and George Burns.



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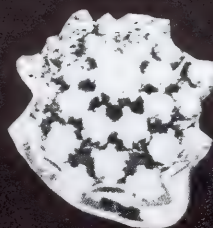
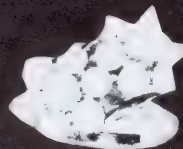
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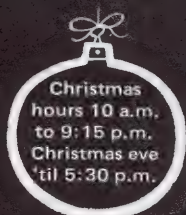


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Robert Kendall's Hollywood

Charlie Chaplin's picture "Monsieur Verdoux" is being re-issued on a first-run basis all over the nation. The Chaplin revival has been gaining steam ever since his recent Academy recognition on Oscar night.

Los Angeles County Art Museum presented the all-time champ musical, "Alexander's Ragtime Band" as its kick-off flick for a series of 20th-Century-Fox super-hits. Premiere night audience applauded every song sung by Alice Faye and Ethel Merman. By the time the film came to its rousing Carnegie Hall finale, with Ty Power directing a symphony orchestra, the chorus singing in the background and Alice Faye pouring it on with "Alexander's Ragtime Band," the audience wouldn't quit clapping till the lights went on. Then, when it was evident director Henry King was present, there was an ovation and autograph hounds rushed him.

In reminiscing, King observed, "Working 29 songs into this musical plus a war wasn't easy. Zanuck said we got through the first World War quicker than any other movie in this one." Then, he smiled, "It was fun making movies in those days. It was team effort. Don Ameche, Alice, and Ty Power worked well together, and we had another hit in "In Old Chicago."

Blonde bombshell Betty Hutton is back in summer stock near Boston. And she's wowing audiences in "Anything Goes!"

"Legend of Hell House" private preview showing brought Mae West out for an evening of movie fun, as well as psychic entertainment with her favorite, Dr. Richard Ireland. Mae's latest record release proves she still can pack a lot of power into her zesty song styles. She is still eager to get "Sextette" which she has written on the screen. She packed them in when she toured the nation with this stage play.

"Paper Moon" ad shows little Shirley Temple holding her famous lollipop, and under the photo, it reads, May 1934. Beside it, is a picture of a grim faced child, holding a cigarette, and under this photo, May 1973.

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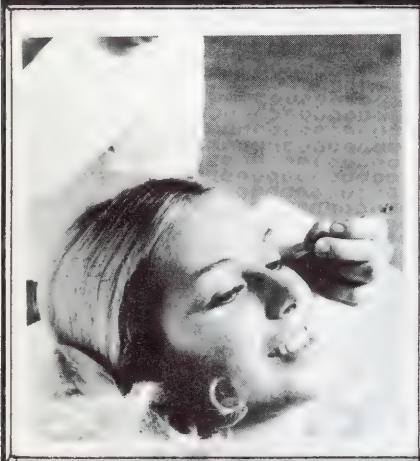
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Shirley may have gotten a cavity or two from her lollipop sweet tooth, while the 1973 child who smokes, may get lung cancer. Is this supposed to be funny?

Then and now NATALIE WOOD



Beautiful Natalie Wood who began as a child star in "Miracle on 34th Street" and later thrilled audiences in "West Side Story," never seems to change. She always has the little girl look, and her string of movie hits proves what a professional she is. Marriage to Bob Wagner second time round has brought her bliss, but fans have missed her on the screen.



Debbie Reynolds can well be proud of her long-running hit "Irene" with Patsy Kelly, for her remarkable boxoffice record is in stark contrast to about 33 other Broadway shows that folded.

The nostalgia craze continues: One Los Angeles theater is showing a Gangster Film series, with such hits as "Public Enemy," "Maltese Falcon,"

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CLAUDETTE COLBERT — LADY OF PERFECTION

Continued

No. 1 and No. 2. So Claudette took third billing so she could break her wifely image.

She had been right about Poppaea working magic in her career. She was

even more right in wanting to do "It Happened One Night."

When the Academy Award night came around the spring after that movie's release, the comedy won "best picture" and best director awards and Oscars for Claudette and Gable (incidentally the only Academy

trophies for either of the stars.)

Claudette guessed wrong about the effectiveness of her role. No comedy performance ever had won. And she was in hot competition. She had an appointment in New York that could be kept only by her boarding a train in Los Angeles the night of the awards. (Those were days before air travel.)

In those years, voting results were known in advance by a few Academy officers. As the dinner got going, word came to those persons that Miss Colbert was just boarding the Santa Fe Chief. And they knew she had won.

Some pressure was applied. The dinner was at the Biltmore, not much more than a mile from the old railroad station. An official sped to the train and hauled Miss Colbert off. The Santa Fe agreed to hold up departure. A limousine got Miss Colbert to the affair just before her category came up for announcement. She still remains the only Oscar winner ever to accept the trophy while wearing a travelling suit rather than a flimsy evening gown. ***

MICHAEL CAINE

Continued

Shakira Baksh, a stunning beauty from Guiana.

Nor is Caine prejudiced in his opinion of his bride. After competing as "Miss Guiana" in the Miss World competition (where she came in third, incidentally), Shakira stayed on in London as a model.

And her meeting Caine becomes somewhat a "first" for the communications media. Caine saw her coffee commercial on the telly about the same time Shakira saw Caine in "Get Carter." Ironically, each happened to mention their impressions to a mutual friend who, just like in movie scripts, knew both of them and the marriage license was the final result.

Adding to Caine's new image will also be the arrival in July of another little thespian who'll join company under his roof with Dominique, his attractive teenage daughter by a previous marriage. They'll all aid Poppa Caine in his hobbies collecting paintings, antiques, art nouveau, Tiffany and puttering in the garden in spare time.

But with Caine's ever-increasing popularity now, he may just have to be content to let his new family do the puttering while he does the emoting. That's the kind of new news his legions of fans will welcome. ***

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XXX-RATED EXAGGERATION

By Elmer Pasta

† You've seen them, their blazing headlines, their colorful scoops shouting sin and corruption, allegedly linked to television stars and other famous personalities.

Over-exposed and over-exaggerated, these TV fan mags appear to dig for dirt as deep as Ajax, the foaming cleanser.

However, many of the so-called "revealing" headlines in fan magazines are followed by stories whose text actually present very little of that promised.

For example:

Misleading TV Fan Magazine Stores

"Johanna Finds Oriental in Bed with Carson!" — Looking for her husband in the backyard, wife of late-nite tv comic finds him helping trim a bed of pentunias with their Japanese gardner.

"Famous Mexican Athlete Reveals — 'I Made Love to the Lennon Sisters All at the Same Time!'" — Pancho Gonzoles tells how he won a game of tennis against the singing group of girls at a single challenge.

"Carol Burnett Declaired — 'I Kill Every Female After My Husband's Body!'" — Lady comic tells how she swats mosquitos whenever they come near her producer spouse.

"Famous TV Personality Confesses — 'I Must Have a Little Pot to Go on Every Show!'" — Graham Kerr reveals favorite cooking container used on his famous television cuisine program.

"Mrs. Dean Martin Reveals — 'Dean Beat Me with a Stick 'Till I Cried No More!'" — Wife of tv singer tells how her husband won so many games of pool against her she had to quit playing.

"Bing Crosby Confesses — 'I Keep Forgetting My Lines!'" — Singing star tells how he leaves behind his fishing tackle on numerous water voyages.

"Famous Politician Confesses — 'I Can't Seem to Trip Out Enough!'" — Henry Kissinger tells how he can't get his fill of traveling.

"I Drove Goldie Hawn to Ruin!'" — Chauffeur of "Laugh-In"'s ex-funny girl tells how he took her by car to the town of Ruin, Mississippi.

"Raymond Burr Reveals — 'I Used Maryjane!'" — Actor tells how he influenced a famous producer's secretary to get him a job.

"Phyllis Diller Reveals the Night She Got Busted!" — Comedianne tells of her single evening effort to wear falsies.

In short, what else is there left to say?

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2 - BOOKS-MAGAZINES

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4 - RADIO TAPES

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Wanted — Join the Tom Fulbright "Rosemary Award" Association. Will be in Hollywood for the 1973 Awards later this year. See me then. Details for self-stamped envelope. 1211 Rally Ave., Greater Capitol Heights, Md. 20027. (10-11-73)

WANTED MOVIE STILLS OF GAIL RUSSELL — Write Steven Ochoa, 1400 Brockton, No. 7, Los Angeles, Calif. 90025. (8-73—7-74)

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WANTED — Stills of Gary Cooper (Single poses only) from his films: "Northwest Mounted Police" (1940), "The Westerner" (1940), "The Plainsman" (1937). Write: Chester Nishisaka, 1045 Bellhurst Ave., San Jose, Calif. 95122. (10-11-73)

Wanted — Any Alan Ladd movie posters, stills or books. Write Gene Debeer, Box 37, Woodland Hills, Calif. 91364. (10-11-73)

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Wanted — NANCY CARROLL 16mm features, especially her 3 Columbia films with George Murphy. Other titles eagerly sought. Paul Nemcek, POB 336, Babson Park, FL 33827.

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6 - BUY-SELL-TRADE

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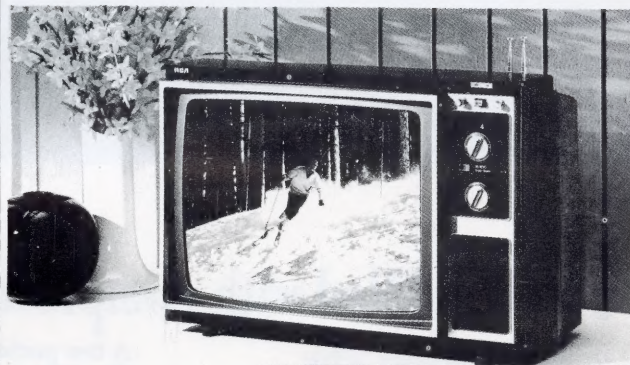
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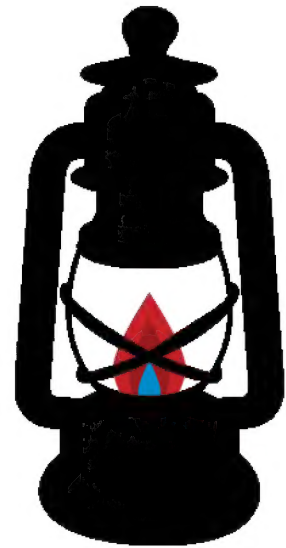
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